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## THE BULLETIN OF THE

women who have achieved distinction in this most demanding of the graphic arts. Among those who should be mentioned are Horace Mann Livens, Sydney Lee, William Lee Hankey, who has made an important contribution to war pictures, Robert Spence (he is best known for his depiction of episodes in the history of the Quakers), Nelson Dawson, C. H. Baskett (we exhibit three pleasing aquatints) and Albany Howarth. The Rose Window, Notre Dame, by the last named, is an enviable achievement. Others are Francis Dodd, Frederick Landseer Griggs, William Walker, Augustus John (the latter perhaps is the most discussed personage in the English art world but his essays in etching are not the most successful as evidenced in the examples shown), Sylvia Gosse who was a pupil of Walter Sickert and whose accomplishment is noteworthy, Westley Manning and W. P. Robins (aquatint has interested him too). In addition are Hester Frood, Ernest Stephen Lumsden whose etchings of far-eastern subjects are perhaps better known than the work of many in this group, Ethel Gabain, Leon Underwood, Stanley Anderson, Francis Sydney Unwin, Ian Strang (son of William Strang), Edmund Blampied and Ernest Cole. The etched portraits of Gerald Leslie Brockhurst are rather remarkable painter-like performances, altogether Italian in their feeling. John Wheatley and Eileen Soper, a thirteen year old child, should not be forgotten. Thus we have a goodly company in which the women are very much to the fore. It is as various a showing as could possibly be assembled anywhere and as interesting a group of work of this kind as has been seen in this country. The hackneyed country-road and billowy-wave effects of the eighties that clogged the portfolios of that time have given way to really vital interesting work and good sound technique is the possession of many instead of belonging to the few. If not a renaissance, it is a re-awakening at least and we have reviewed a group of young workers of which Britain may be proud.

W. McC. McK

## EXHIBITION OF WAR PORTRAITS

From October 1st until October 24th Gallery IX will hold the Exhibition of War Portraits. These portraits were secured through the efforts of the National Art Committee. The purpose of this Committee is best expressed in their own words:

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"In the Spring of 1919 it became evident to several lovers of American Art that if the United States was to have a pictorial record of the World War it would be necessary immediately to send artists to Europe for that purpose.

"The interest of a number of the distinguished leaders of America and of the Allied Nations was enlisted and their consent secured for the painting of the portraits by prominent American artists.

"With the endorsement of the Smithsonian Institution as custodian of the National Gallery of Art, the American Federation of Arts, and the American Mission to Negotiate Peace, then in session at Paris, the National Art Committee came into being for the purpose of carrying out this idea and thus initiating and establishing at Washington the National Portrait Gallery."

The Committee is composed as follows: Hon. Henry White, Chairman; Herbert L. Pratt, Secretary and Treasurer; Mrs. W. H. Crocker, Robert W. deForest, Abram Garfield, Mrs. E. H. Harriman, Arthur W. Meeker, J. Pierpont Morgan, Charles P. Taft, Charles D. Walcott and Henry C. Frick (deceased).

By this Committee a presentation plan was worked out in the hope "that the gift of these paintings to the National Portrait Gallery might be national in character." Therefore it was decided that the paintings should be presented to the National Gallery in the name of various cities, being financed by groups of art patrons in those cities. Reservations have already been made for many of these paintings and the three reserved for Cleveland are in many respects the finest in the exhibition.

Of outstanding interest as a representation and record of an historic event, is the "Signing of the Peace Treaty, June 29, 1919" by John C. Johansen. The scene is laid among the flashing mirrors of the Salle des Glaces at Versailles. The principal figures are seated at a long table in the center while the German plenipotentiaries sign the treaty at a small table to the right. It is a dramatic scene and the painter has indicated well the feeling of tension and the kaleidoscopic grouping and regrouping of the figures.

Also by Johansen are the portraits of Field Marshal Haig and Marshal Joffre. These are frankly formal portraits, but he is much more successful in the portraits of Premier Orlando and General Diaz. There is in them very much more of a sense of

the dramatic. President Wilson by Eugene C. Tarbell, General Pershing by Douglas Volk and Admiral Sims by Irving R. Wiles will be the only Americans in the collection as the picture of Herbert Hoover by Tarbell has been withdrawn for the time being. Douglas Volk painted also the portraits of Albert, King of Belgium, and Premier Lloyd George. The painting of King Albert shows him as Commander in Chief of the Belgian Army, and is an excellent representation of a king who was also a soldier during the Great War. Lloyd George is seated at a table in a moment of thought and concentration, not, as he has so often been shown, standing, facing unafraid the rough and tumble of political conflict. Thus it is not the general or popular conception of the British Premier but it perhaps gains from its unusual character.

Edmund Tarbell has been fortunate in having as a subject Marshal Foch, Commander in Chief of the Allied Forces. The artist has represented him upon horseback, partially in profile against a background of sky and trees. Effective as a composition it is dramatic in its contrasts of light and shade. To Tarbell's share fell also the painting of General Leman, the Commander of the fortified town of Liège, who held out so heroically against the German attack in the first tragic weeks of the war.

As stated before, the three portraits reserved for Cleveland are perhaps the most satisfactory in the entire exhibition. The subjects,—Premier Brătianu, Prime Minister of Roumania, Nicola Pashich, Prime Minister of Servia, delegate of Jugoslavia to the Peace Conference, and Prince Saionji, delegate from Japan, fell to the lot of Charles Hopkinson. He was indeed fortunate in his sitters. It is evident that the romantic and picturesque elements in their characters appealed to his imagination and the results are the three most satisfactorily conceived and successfully painted of the portraits in the exhibition. The portrait of Prince Saionji has all the enigmatic expression of the Oriental, yet the artist impresses us with the force and power of character and personality that lie behind the outward mask. All three are extremely successful as subtle and distinctive character studies.

Cecilia Beaux painted three portraits. The portrait of Cardinal Mercier was painted at Malines and is a searching, penetrating study of this Prince of the Catholic Church. It has in it the commanding power of spirit which made Cardinal Mercier

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one of the outstanding figures throughout the war. The portrait of Clemenceau, "The Tiger," standing, is a characteristic portrait of him in a fighting mood.

Elizabeth, Queen of Belgium, Premier Hughes and Premier Venizelos, are to be painted by Jean McLean. The artist has been in Europe during the summer for this purpose and it is possible that the portraits will arrive in time for the exhibition.

Premier Borden of Canada and General Currie, Commander of the Canadian Forces in France, were painted by Joseph deCamp, the Boston artist.

Taken all in all, the portraits are interesting records of a great moment but inevitably they have failed to reach the height of our expectations. It must be remembered that they were for the most part painted in Paris during the momentous days of the Peace Conference when time for sittings could not be spared and the artists had to snatch whatever opportunities they could to study and note the characteristics of their sitters. It seems as if they had been unusually successful under the circumstances. Certainly these paintings should be valuable and inspiring records for the Nation in years to come.

W. M. M.

## KOREAN ART IN GALLERY X

During the month of September the Museum's collection of Korean art was shown in Gallery X. Fine painting, beautiful pottery, heavy and harmoniously wrought embroidery, and artistic metal work formed a pleasing ensemble.

And this ensemble convinced one of the importance of Korean art, a fact that comes to many visitors and students of art as a complete surprise.

That Korea had a national consciousness thoroughly developed when these objects of art were current, namely six hundred years ago, is obvious. She had a national art, though the influence of powerful neighbors must have been felt in every walk of life, and particularly in the field of art. And it would seem that she still has a glowing spark of national consciousness that may kindle her decadent art into renewed vitality and once more give to the world a unique national art which will be loved and admired by all.